

Notes from EASTMAN



Newsletter of the **EASTMAN SCHOOL OF MUSIC**
of the University of Rochester
October, 1967

NOTES FROM EASTMAN

Vol. II, No. 1

October 1967

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ON OUR COVERS: Front cover shows Betty and Cecil Simpson of Scottsdale, Arizona (at left), and Lloyd Thompson of Toronto, Ontario (right), with Tom Russell, director of Summer Session Instructional Television Workshop. Back cover shows bassist Richard Davis, pianist Chick Corea and Thad Jones in action during "Arrangers' Holiday" show August 3. Below, Michel Podolski and Christiane Van Acker in Kilbourn Hall recital July 24.

All photos by Louis Ouzer unless otherwise indicated



Notes from Eastman is published more or less quarterly by the Eastman School of Music of the University of Rochester and is sent without charge to students, faculty and alumni of the Eastman School, to music editors, educators, and other interested members of the musical community. Editor: Richard D. Freed; editorial assistant: Christina von Renner. All correspondence may be addressed to the Editor, Notes from Eastman, 26 Gibbs Street, Rochester, New York 14604.

EASTMAN BRASS QUINTET TOURS LATIN AMERICA



The Eastman Brass Quintet (l to r.): Verne Reynolds, Donald Knaub, Daniel Patrylak, Philip Collins, Cherry Beauregard.

From June 11 to August 5 the Eastman Brass Quintet toured Latin America under the auspices of the U.S. Department of State. The group visited 27 cities in a dozen countries, giving a total of 35 formal concerts, 13 lecture-demonstrations, and four television concerts. Press comment in the respective countries was the sort musicians dream of.

The members of the Quintet — Daniel Patrylak and Philip Collins, trumpets; Donald Knaub, trombone; Verne Reynolds, horn, and Cherry Beauregard, tuba — just had time to catch their breath and pack again after returning to Rochester from their second spring tour of the United States before embarking on the eight-week round of concerts and demonstrations. During the tour they covered as wide a range of weather as of countries, running from equatorial in Ecuador to pretty chilly in Chile, where, of course, July and August constitute midwinter.

The complete itinerary comprised the following countries (and cities): Mexico (Morelia, Guanajuato, Guadalajara), El Salvador (San Salvador, Santa Ana), Honduras (Tegucigalpa, San Pedro Sola, La Ceiba), Nicaragua (Managua, Granada, León), Costa Rica (San José, Heredia), Venezuela (Caracas, Puerto la Cruz, Maracaibo, Mérida), Ecuador (Quito, Guayaquil), Peru (Lima, Anequipa), Para-



With U.S. Ambassador John Jova (far right) and Mrs. Jova at reception in Tegucigalpa, Honduras.



On stage at the Luneta Teatro Ocampo in Morelia, Mexico: a special demonstration for members of the Morelia Symphony Orchestra.

guay (Asunción), Chile (Santiago, Rancagua, Viña del Mar), Haiti (Port-au-Prince), and the Dominican Republic (Santo Domingo).

The tour repertory included Verne Reynolds's own *Suite for Brass Quintet* and his *Centone No. 1* (arrangements of music by 15th- and 16th-century composers), works of Bach, Ludwig Maurer, Michel le Clerc, Johann Pezel, Victor Ewald, Eugène Bozza, Collier Jones and Malcolm Arnold, and Jack End's *Three Salutations*, composed at the instigation of Lou Ouzer, whose photographs embellish this publication, and Alec Wilder.

In many cities, the Brass Quintet's concert was sponsored jointly by a local organization and a U.S. agency. The July 8 concert in Caracas, for example, was presented by the Instituto de Cultura y Bellas Artes in collaboration with the Centro Venezolano Americano. A June 12 concert in Morelia, Mexico, was given at the Bi-National Center, a collaborative institution supported by Mexican and U.S. agencies. And in Santiago, Chile, the group appeared under the joint auspices of three organizations: the U.S. Department of State, la Ilustre Municipalidad de Santiago, and the Instituto Chileno-Norteamericano de Cultura.

Overflow audiences were the rule throughout most of the tour, and professional musicians and serious students made up a goodly portion of all of them. Many of the events were taped or broadcast live. There was more taping in New York last month, when the Eastman Brass Quintet made its first recordings for Vox.



The Brass Quintet demonstrates a musical point during taping of press conference in Santiago, Chile.



Philip Collins chats with Mexican students in Morelia



Don Knaub with local musician following lecture-demonstration in Morelia, Mexico.

OUR FAR-FLUNG FACULTY



William A. Gamble

Backstage at the Christchurch Civic Theatre after Zvi Zeitlin's July 20 concert with the New Zealand Broadcasting Corp. Symphony Orchestra, Eugene List and John Reidy, the orchestra's tour director, display a poster announcing Zeitlin and List as soloists within two days of each other. At left, Zvi Zeitlin; at right, pianist Maurice Till.

Zvi Zeitlin, who has just arrived at Eastman as professor of violin, and Eugene List, professor of piano, had a pleasant collision in Christchurch, New Zealand, last July. They performed as soloists with the New Zealand Broadcasting Corporation Symphony Orchestra there within two days of each other, Mr. Zeitlin in the Brahms Concerto July 20 and Mr. List in the Tchaikovsky B-flat-minor July 22.

Mr. List reminded himself last spring that he had performed on every continent but one, and he corrected that omission by giving his first African recital in Addis Ababa on August 18. In addition to New Zealand, where he gave solo recitals in five cities and played with orchestras in three others, and Ethiopia, he also performed during August in Canberra and Singapore, then returned home to give a joint recital in Manchester, Vermont, with his wife, ESM Professor Violin Carroll Glenn.

Mr. List's recital in Singapore on August 12, was presented by Goh Soon Tioe, whose daughter, Vivien Goh, is a junior at ESM, where she



USIA

Young admirer is greeted by Eugene List after his recital in Addis Ababa.

is a pupil of Millard Taylor and is concertmistress of the ESSO.

Just as Mr. Zeitlin was about to begin his own summer activity, his mother died in Israel, and, in order to attend her funeral, he arrived in that country on the day the present cease-fire began. His recitals and orchestral appearances in Hong Kong, Australia and New Zealand were follow-ups to his concerto performances with the Israel Philharmonic in the same centers a year ago.

Mr. Zeitlin reported that in his 1966 and 1967 visits to New Zealand he gave the first public performances in that country of the Bartók Sonata for Unaccompanied Violin and concertos by Stravinsky, Prokofiev, Nardini and Ben-Haim. The fact that the Prokofiev G-minor Concerto and the Stravinsky Concerto had not been performed in New Zealand before 1966, Mr. Zeitlin remarked, definitely does not indicate "anything like provincialism or lack of interest on the part of the New Zealanders. The New Zealand public is sensitive, knowledgeable and sophisticated." He noted that one of the titles on the program which included his performance of the Brahms Concerto was Walter Piston's



SIA Service

Eugene List in Singapore with Goh Soon Tioe, father of Eastman student Vivien Goh and producer of Mr. List's Singapore recital.



William A. Gamble

Zvi Zeitlin illustrates a point for Maurice Till, New Zealand pianist who accompanied him in recitals in that country.

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Suite for Orchestra, an American work far from well-known in its own country.

Returning home via San Francisco, where he had played with the San Francisco Symphony Orchestra last spring, Mr. Zeitlin gave two recitals in the "Music at the Vineyards" series, whose audiences must be knowledgeable indeed: one of his programs comprised the Bartók Unaccompanied Violin Sonata, the "Four Pieces" of Webern, and the Schumann D-minor Sonata. Next stop was the Lake Champlain Music Festival, for performances with Nicholas Harsányi and the Princeton Chamber Orchestra, then Chautauqua, where Mr. Zeitlin gave the U.S. premiere of the Violin Concerto of the contemporary Norwegian composer Sverre Jordan. It was his first opportunity to work with two of his new colleagues at Eastman, Walter Hendl, conductor of the Chautauqua Symphony, and Millard Taylor, its concertmaster.

Mr. Zeitlin will be off again on October 1, giving a recital-demonstration of unaccompanied sonatas by Bach and Bartók at the State University College at Cortland (New York), then to Munich in November, where he is to perform the Schoenberg Concerto with Rafael Kubelik in the *Musica Viva* series.



MIDNIGHT SUN

John Celentano headed the chamber music seminar of the Alaska Centennial Music Festival in Anchorage in June. He also served as concertmaster of the Festival Orchestra in a performance of Britten's *War Requiem* under Robert Shaw's direction on June 16, and gave a recital with pianist Katherine Fischer George on June 22, when his program included the *Recitation* for violin and piano by Aldo Provenzano of the ESM faculty and *Six Intimate Moods* by Eastman alumnus Gardner Read. In this picture, taken in natural sunlight at 11 p.m. after one of the Festival performances, Mr. Celentano is second from left; the others are (from left): Jane Schroeder, now a sophomore at ESM, and Eastman alumni Raymond Stilwell, Norman Schweikert, Alfio Pignotti, Elizabeth Stiles Leffingwell and Frank Pinkerton. All took part in the Alaska Festival, as did Mr. and Mrs. Robert Jordahl and Dr. Bayard Fritts, who were not on hand when the photograph was taken.

Anastasia Jempelis introduced the Suzuki violin-teaching techniques at the National Music Camp at Interlochen, Michigan, where she taught during the summer. Maria Luisa Faini and Oscar Zimmerman also represented ESM at Interlochen.

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Brooks Smith's latest recording with Jascha Heifetz was released recently by RCA Victor. The record, whose cover is a color photograph of the two artists performing together, includes the Saint-Saëns Sonata in D minor and short pieces by Sibelius, Wieniawski, Rachmaninoff and Falla.

THE SUMMER SESSION



Rochester Democrat & Chronicle (Jim Osborne)

Allen I. McHose, who retired as Associate Director of the Eastman School last spring, stayed on for his final summer as Director of the Summer Session. Mac wasn't allowed to get away for good without repeating his honky-tonk piano routine, which he performed with gusto (as reflected in this rehearsal photo) as a highlight of the annual "Arrangers' Holiday" show.

Since 1967 is the quadricentenary year for Claudio Monteverdi, a six-week Collegium Musicum Institute was held during the summer session, culminating in the first U.S. performance of Michel Podolski's new version of Monteverdi's *Orfeo*. The Belgian lutenist and scholar was in residence for the entire course, as were mezzo-soprano Christiane Van Acker (with whom he gave a joint recital) and the Krainis Baroque Trio, whose members are the renowned recorder virtuoso Bernard Krainis, Barbara Mueser (viola da gamba) and Louis Bagger (harpichord).

The Instructional Television Workshop, pictured on our cover, was the first such undertaking anywhere created especially to acquaint school music teachers with the techniques and applications of ITV as related to their specific needs. Tom Russell of the Rochester Institute of Technology directed the workshop, and Donald Shetler was co-ordinator. Roger Englander, who produces the New York Philharmonic Young People's Concerts for CBS Television, was one of the guest lecturers.

Shinichi Suzuki returned to work with string teachers from several states, and children from Project SUPER took part in one of his demonstration sessions. A Recording Workshop was held under the direction of Phil Ramone, one of the industry's top producers of recordings and "sound spectaculars." The Music Executives Institute drew leaders from industry, government and private foundations, and Ruth Watanabe's Music Library Workshop heard from a number of distinguished guests.

Samuel Adler conducted an intensive six-week course in composition, designed especially for music education majors, exploring contemporary techniques, with emphasis on compositions for elementary, junior and senior high school levels. There were Orff workshops, a Junior High School Music Workshop, Rev. George Wiskirchen's course in Stage Band Procedures, John Beck's Percussion Institute, Woodwind and Brass Institutes, the Piano Teachers' Workshop, and, of course, the Arrangers' Workshop and Arrangers' Laboratory-Institute, with Rayburn Wright and Manny Albam.

After the succession of chamber music and orchestra concerts, the Summer Session ended with the 1967 edition of "Arrangers' Holiday," the annual extravaganza created during the Arrangers' Laboratory-Institute. This year's "Holiday" boasted not one guest star, but four of the most prominent figures on the New York jazz scene. Thad Jones and Mel Lewis, whose Jazz Orchestra "has pumped much-needed life into the big-band fold," according to *Saturday Review*, were here, together with their bassist Richard Davis and the remarkably inventive pianist Chick Corea.

Pictures of the "Arrangers' Holiday" people and some of the other Summer Session highlights are scattered about these pages.

Arrangers' Holiday Close-Ups



Mel Lewis and Thad Jones



Richard Davis



Thad Jones



Chick Corea

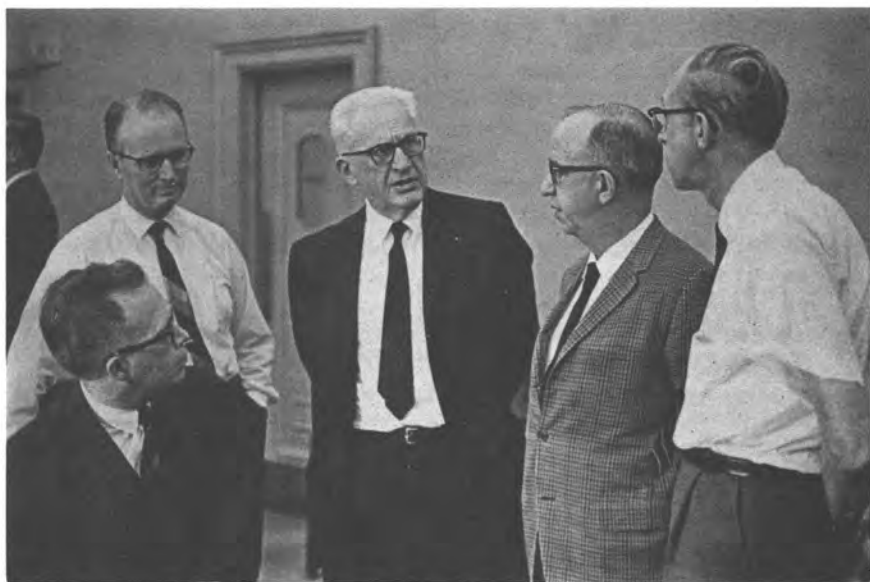


MUSIK FÜR DIE KINDER?

Ruth Pollock Hamm, who conducted our first Orff Workshop, during the 1966 Summer Session, came back during the winter to give a special workshop for Rochester area teachers and was with us again this summer, directing two one-week sessions, one in beginning techniques and one in intermediate techniques, both based on the methods and special instruments specified by the German composer in his *Schulwerk*. That's Mrs. Hamm playing the recorder; the other ladies, left to right, are Sonja Pryor of Rockport, Mass., Catherine T. Maza, of Emmaus, Penna., Joann Disbrow of Bernards Bay, N.Y., Claris H. Boehmler of Palmyra, N.Y., Katherine Crews of the ESM music education department, Esther Campbell of Edinboro, Penna., and Beverly Sanker of Cleveland. Dr. Crews was co-ordinator of Mrs. Hamm's Orff workshops and the special Junior High School Music Workshop directed by Dr. Sally Monsour of the University of Colorado.



Philip L. Miller, former chief of the New York Public Library's Music Division, and Ruth Watanabe during Music Library Workshop.



Harold Spivacke (center), head of the Music Division of the Library of Congress, answers some questions during a recess in the Music Executives' Institute.



Russell Saunders, newly appointed professor of organ at ESM, gave his local debut recital in Kilbourn Hall July 18.



Millard Taylor slipped back from Chautauqua to play a Mozart concerto with the Eastman Chamber Orchestra. He is shown in rehearsal with conductor Richard Bales.

Japanese Bandmasters Visit ESM

Twenty-five members of the Japanese Band Directors Association, on a brief tour of American music centers, came to Rochester in July to visit the Eastman School of Music. Leading the group were Tsunemitsu Yamaguchi, the Association's president, and Toshio Akiyama, its international secretary. Mr. Akiyama, conductor of the Sony Corporation Band in Tokyo, studied at ESM in 1963 and appeared as guest conductor of the Eastman Symphony Band. He has given Japanese premieres of several compositions and transcriptions by Donald Hunsberger, whose transcription of Shostakovich's *Festive Overture* has been recorded in Japan by the Tokyo University of Arts Symphony Band under Masato Yamamoto, who was also in the visiting delegation. Dr. Hunsberger, who was official host to the visitors, presented each of them with the score of his Shostakovich transcription, published by MCA Music.

Yuichi Omuro's former teacher, Arata Sakaguchi of Tokyo University of Arts, was a member of the group, as were Makizo Iio, director of the educational division of Nippon Gakki (manufacturers of Yamaha pianos); Ichitaro Tsujii, conductor of the Osaka Municipal Band; Keitaro Sakamoto, director of the Fukuoka Bank Band; Katsuzo Shirai, conductor of the Toyonaka City Youth Band, and Nobuazu Nagaosa, director of the Takasaki Senior High School Band.

The visitors were guests at a concert by the Eastman Chamber Orchestra on July 20 and a reception at the Town and Country restaurant afterward. Walter Volkwein of Volkwein Brothers flew in to be host to the bandmasters at a buffet dinner that evening. On the following day, our guests were impressed by a demonstration staged for them by Emory Remington, whom they made an honorary member of their association on the spot, inviting him to Japan. After a full day of visiting various summer workshops and institutes, there was a picnic-style dinner on the verandah of Cutler Union, where these photographs were taken by Louis Ouzer.



Donald Hunsberger
and Masato Yamamoto



Visiting Japanese bandmasters arrive for picnic supper on Cutler Union verandah. In left foreground is Tsunenitsu Yamaguchi, President of the Japanese Band Directors Association.



Donald Shetler tells Toshio Akiyama about his band-directing career. At table behind them: Rev. Wiskirchen, Rayburn Wright, Donald Hunsberger, and the Editor.



Left to right: Manny Albam, Donald Hunsberger, Toshio Akiyama, Rev. George Wiskirchen.



Toshio Akiyama, who studied here in 1963, now is conductor of the Sony Corporation Band in Japan.

Summer Harvest for Eastman Tenor

James Wagner, a young Los Angeles tenor who is a pupil of Julius Huehn at ESM, has begun his junior year with an unusually productive summer behind him. On June 25 he was a grand prize winner in the National Debut Auditions of the Young Musicians Foundation of Los Angeles, held in the Music Center's Dorothy Chandler Pavilion, and in July he was a soloist at Tanglewood.

As one of the three vocal finalists from a starting field of 27 in the Los Angeles competition, James won a cash prize of \$500. He emerged from the finals, in which singers and instrumentalists compete with each other, sharing one of the three grand prizes with another vocalist for another \$500. The jury for the contest included Gregor Piatigorsky, Marilyn Horne, Dorothy Kirsten, Brian Sullivan, Leon Fleisher, Henry Lewis, Karl Ulrich Schnabel, and Leah Effebach.

James will return to Los Angeles to appear as soloist with the Debut Orchestra in Royce Hall on the UCLA campus October 20. In the meantime, he has already performed at Tanglewood, where he spent part of the summer on a National Federation of Music Clubs scholarship to the Berkshire Music Center. He was a soloist in a performance of the Brahms *Liebeslieder-Walzer* with pianists Lillian Kallir and Claude Frank in July, selected in auditions for the Tanglewood jury.



Whitestone Photo

In the picture above, James is shown on stage at Tanglewood with his colleagues in the performance. From left, between the two pianos: basso Donald Miller, tenor James Wagner, alto Linda Maxwell, soprano Melinda Kessler.



Warren Benson Joins Composition Faculty

Warren Benson has been appointed professor of composition at ESM, and took up his duties here last month. He had been on the faculty of Ithaca College for the last thirteen years, as composer-in-residence and professor of music. He is a graduate of the University of Michigan and was timpanist with the Detroit Symphony Orchestra. Many of his compositions are for various combinations of percussion instruments.

Orchestral, choral, chamber, band, and solo works have been commissioned from Mr. Benson by many outstanding organizations and artists, and several of his compositions are available in recordings. His work has won him seven ASCAP Awards for Serious Music.

Two successive Fulbright teaching grants were awarded to Mr. Benson to establish a five-year bilingual music course at Anatolia College in Salonika, Greece, where he also served as lecturer on American music at the USIA Library. He has also been a consultant to the Voice of America, and was resident composer at the MacDowell Colony in 1955 and 1963. He spent a sabbatical year in Mexico in 1961-62, doing research on percussion instruments.

When the MENC-Ford Foundation project for Creativity in Music Education (CMP) was initiated four years ago, Mr. Benson was director of that activity at Ithaca College. He was an special leave for CMP's "Learning through Creativity" project at the Interlochen Arts Academy in 1965-66, and his book, *A Creative Approach to Developing Musicianship* was published by CMP.

Mr. Benson is forty-three years old, married, and the father of four children.



Linn Duncan

Jack End New PR at UR

Jack End, a 1940 graduate of the Eastman School and a member of its faculty for ten years, was named Director of Public Relations for the University of Rochester on July 1, succeeding Don W. Lyon, who became Director of University Relations at the same time. Mr. End had been associate director of public relations at UR since 1960, and for the ten years preceding that he was a producer and director at television station WROC-TV in Rochester.

After receiving his performer's certificate in clarinet in 1940, Mr. End took graduate work in composition under Howard Hanson, Burrill Phillips and Bernard Rogers. He was arranger and conductor for the University's Kaleidoscope and Quilting Club productions from 1940 to 1955, and is a member of the Phi Mu Alpha Symphonia fraternity.

Mr. End, still an active composer, renewed his affiliation with the Eastman School last year, when he began working with the Eastman Jazz Ensemble, and he is making time available to function as the Jazz Ensemble's assistant director this year.

Bales Conducts at White House

Shortly after completing his third summer with the Eastman Chamber Orchestra, Richard Bales conducted his own National Gallery Orchestra in a special concert at the White House, following the state dinner given for the visiting Chancellor of the Federal German Republic. The program comprised Mozart's "Haffner" Symphony and five selections from Mr. Bale's suite *Music of the American Revolution*. In this picture, taken in the East Room just after the concert, Mr. Bales (left) is shown with Chancellor Kiesinger (right) and (from left of Mr. Bales) Mrs. Kiesinger and President and Mrs. Johnson.



Official White House Photo



Thomas Studio

Proctor to Head Mount Allison Music Department

George A. Proctor, whose resignation as associate professor of music literature became effective at the end of the 1967 summer session, has taken up his new duties as Head of the Department of Music at Mount Allison University in Sackville, New Brunswick, Canada. Dr. Proctor takes over as Mount Allison's music department, one of the oldest in Canada, moves into a new phase, offering the B.Mus. degree in addition to the B.A. with music major. The department is housed in a new million-dollar building which includes a 350-seat recital hall, and serves a current enrollment of 40 majors with a full-time faculty of eight. Among those eight is Michael Miller, who was a Ph.D. student at Eastman last year, after holding teaching appointments at New York University and Vassar College and serving as church organist and choir-master in New York City.

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Isaac Ostrow has joined the faculty of the music department of Morningside College in Sioux City, Iowa, where he is introducing an experimental course in violin for five- and six-year-old children, patterned after Shinichi Suzuki's "Talent Education" system. Mr. Ostrow taught at Eastman last year, participating in Project SUPER, the ESM Suzuki program which Mr. Suzuki himself supervised.

Richard Pittman of the ESM conducting faculty continues active in Washington, both with his own American Chamber Orchestra and as guest conductor of various other ensembles. On July 26 he conducted the Mall Summer Symphony Orchestra in a concert on the Mall Steps of the Museum of Natural History, under the sponsorship of the Smithsonian Institution.

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MENC photo

Donald J. Shetler, associate chairman of the music education department, is shown (left) at the Tanglewood Symposium on Music in American Society, chatting with Mme. Olga Koussevitzky, widow of the conductor Serge Koussevitzky, and with Louis G. Wersen, president of the Music Educators National Conference. MENC sponsored the July symposium, in which some sixty leaders from the fields of music, education, industry, communications, labor and religion participated. In August Dr. Shetler and Richard D. Freed, Assistant to ESM Director Walter Hendl, were among the participants in the initial planning meeting for the International Center for the Creative Arts, on Hilton Head Island, So. Carolina.

ALUMNI REPORTS

Donald White, Allen McHose Honored by Alumni

Donald F. White, chairman of the theory department, and Allen I. McHose, his predecessor in that position, were both honored by the Alumni Association of the Eastman School of Music at this year's Alumni Open House, held at Cutler Union on June 2. Dr. McHose, who retired as associate director of the School last spring, stayed on to guide his last summer session and now has retired as director of the summer session as well. Mr. White, who received his B.M. at Eastman in 1930, has been on the faculty since 1932. His citation reads, in part, "As a teacher of theory you have been conscientious, as a thesis adviser you have been helpful, and as the head of your department you have been efficient and fair-minded. The hundreds of students who have had the privilege of attending your classes have learned to stop, look, and listen. They now know how to think both vertically and horizontally, harmonically and contrapuntally — not only in music but in other things as well. In this day of speed and nervous tension, your teaching has represented law and order and serenity."

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Jean Eichelberger Ivey held a one-week workshop in electronic music at the Peabody Conservatory in Baltimore last July 24-28. It is thought to have been the first electronic music course designed for school music teachers — not only acquainting them with the field in general, but suggesting actual classroom applications.

Mrs. Ivey's *Ode for Orchestra*, given its world premiere in last May's American Music Festival under Howard Hanson's direction, was also included in the Rockefeller Symposium of the Houston Symphony Orchestra, conducted by Clyde Roller, and the University of Alabama Composers' Forum, Franklin Choset conducting. In addition to several other performances and publication of new works, Mrs. Ivey continues to contribute articles to various periodicals; her latest, in print now, is "Atlanta: New Music for Brass," in the fall issue of *Brass World*.

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Sylvia Anderson, whose performance as *Carmen* in Essen drew enthusiastic notice in a recent issue of the German magazine *Opern Welt*, sang the title role in a new production of Carl Orff's *Antigone* in Stuttgart on July 5, following a meeting with the composer, who was present for the performance. The production is to be presented later this year at the Acropolis in Athens. The mezzo is to sing Oktavian in *Rosenkavalier*, Siebel in *Faust*, and other roles with the San Francisco Opera this fall before returning to the Frankfurt Opera.



John Barrows, the horn player, now resident at the University of Wisconsin in Madison, was a visitor in Rochester during the summer. He reported that Wisconsin, which has the Fine Arts Quartet in residence on its Milwaukee campus, has formed a new group for the Madison campus, with 75% of its personnel ESM alumni. It is called the Pro Arte Quartet (the old Pro Arte Quartet affiliated with the U of W in the 1940's), and its members are Norman Paulu and Thomas Moore, violins, Richard Blum, viola, and Lowell Creitz, cello. Mr. Creitz is the non-Eastman member. As noted in our last issue, ESM has the same representation in the State University of Iowa's Iowa String Quartet; all but the cellist in that foursome, too, are Eastman alumni. Mr. Barrows, who was for several years a member of the New York Woodwind Quintet, stressed the importance of social compatibility among members of a successful chamber music ensemble; he feels this is the factor which ultimately determines whether a group can jell, and must be considered as seriously as the musical proficiency of the individual members.

David Mulbury has completed his third year as assistant professor of organ and choral director at Lindenwood College in St. Charles, Missouri, where he has also founded an annual series of Bach concerts. Last May he was a judge for an American Guild of Organists competition in St. Louis, and during the same month his choir performed in two Debussy works (*La Demoiselle élue* and *Sirènes*) with the St. Louis Symphony Orchestra.

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Catharine Klem Martin's article "Creative Music," dealing with the effect of creative kindergarten activities on the mental health of the young child, appeared in the February issue of *The Instructor*. Mrs. Martin, who now teaches kindergarten in Mount Morris, New York, based her article on her own experiences, on her observation of New York City Head Start programs during the summers of 1965 and 1966, and study at Bank Street College last year.

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Gordon Epperson's book *The Musical Symbol*, which he describes as "a comprehensive study in the philosophic theory of music," was published September 1 by the Iowa State University Press. Mr. Epperson has just become professor of violoncello at the University of Arizona, after six years of teaching at Ohio State.

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A Handbook of Music Terms, by Parks Grant, was published in June by the Scarecrow Press of Metuchen, New Jersey. Dr. Grant, a professor of music at the University of Mississippi, worked on the book for twelve years and advises that it contains some 250 terms not listed in other musical reference works.

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Sylvia Khatchadourian made her New York recital debut in Carnegie Recital Hall on May 7, with Ryan Edwards as her accompanist. She returned to ESM to teach during the 1967 summer session.

Laura Mann was also back in Rochester during the summer. She has just received a Rockefeller grant to cover her expenses in Germany, where she is beginning her second year with the Kassel Opera.

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Bruce Rhoten's Fulbright grant has been renewed for another year of study with Helmut Wobisch in Vienna, and Steven Smith has received an Austrian government grant to continue his piano studies at the Mozarteum in Salzburg. A DAAD (Deutscher Akademischer Austauschdienst) grant, with provisions similar to those of the Fulbright awards, has been given to Elizabeth Du Bois for study in Freiburg.

Alumni Tom Mowrey and Howard Scott were featured in *Saturday Review's* August 26 list of leading recording producers. Mr. Mowrey is director of classical production for Vox and Turnabout; Mr. Scott now is an A & R producer for RCA Victor. Another RCA Victor producer included in the *SR* roundup is Peter Dellheim, who attended the University of Rochester as a music major.

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Robert Jordan, who played the first performance of Wolfgang Fortner's Piano Concerto last season, in Munich, is to perform the work during the International Music Festival in Prague this month. He recently made his Frankfurt debut, following a tour of the Rhineland, and is scheduled to appear as soloist with the Wilmington Symphony Orchestra next February. In a Freiburg recital last July, one of the works he played was the *Dialogue for Piano* by David Borden, who is back in this country now after his two years in Germany on a Fulbright grant.

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Richard Weitach, a highly regarded coach and assistant conductor at the Metropolitan Opera, conducted the Chautauqua Opera performances of *Lucia di Lammermoor* and *The Gondoliers* this summer.

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Linda Barnett and James Pouliott are among the soloists signed by Arthur Whittmore and Jack Lowe for their new touring company, "Whitlo."

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Linda Cowles Sauer, who was a pupil of Julius Huehn at ESM (BM '65, MM '66), appeared in the Opera Society of Washington's premiere production of Ginastera's opera *Bommarzo*. She was also soloist in a performance of another Ginastera work, his Cantata for Soprano and Percussion, at the State University College at Fredonia (New York), shortly after participating in last May's American Music Festival at Eastman. Among her other recent solo credits was an appearance with the United States Army Band in Washington.

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Dean Jess T. Casey of the Winthrop College School of Music has recently been appointed to the South Carolina Arts Commission and elected president of the College Division of the South Carolina Music Educators Association. Dr. Casey is also serving his second year as president of the Association of College and University Concert Managers.

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Irene Liden, a former pupil of Anna Kaskas, is auditioning in Germany this fall, after studying the *Hosenrollen* in Friedelind Wagner's master class at Bayreuth during the summer.

Joseph Knitzer Dead at 54

Joseph Knitzer, who left the Eastman School faculty three years ago to head the violin department of the University of Michigan's School of Music at Ann Arbor, died there on July 1, after a long illness. Mr. Knitzer, who was fifty-four, had taught at the Cleveland Institute of Music before joining the ESM faculty, and served as concertmaster of the Cleveland Orchestra in 1945-46. He was also active for several years at the National Music Camp at Interlochen.

The Artist's Diploma - A Correction

We erred, in our July issue, in stating that Robert Silverman and Barry Snyder were the first two students to qualify for the Artist's Diploma in a single year. This was first pointed out in a letter from Donald Macdonald ('37) of Wilmington, N.Y., who observed that Joseph Fortuna, Irene Gedney and Millard Taylor all received the award in the first year it was given (1936). Checking with the Registrar, we found that there had also been three winners in 1943 (Lorene Carpenter, Morris Krachmalnick, Harriette Slack), and again in 1945 (Joseph Lupkiewicz, Virginia Morgan, Virginia Speas) and 1956 (David Burge, Raymond Gniewek, Aiko Onishi). We even had two years in which the Artist's Diploma was awarded to four students: 1946 (Marylouise Baker, Helen De Jager, Glennes Jones Garlick, Martha McCrory) and 1962 (Charlene Chadwick-Cullen, Richard Kilmer, Donna Magendanz, David Renner). And there have been no fewer than five earlier occasions on which the award was made to two: 1939 (Gerland Ingraham and Julia Wilkinson), 1940 (George Leedham and Manuel Newman), 1941 (Maria Paradiso and Nathaniel Patch), 1951 (Peter Farrell and Roy Johnson) and 1953 (Armand Basile and Norman Paulu).

Scaggiari Wins Again

Harry Scaggiari, a senior who studies piano with Eugene List at ESM, won the Aspen Piano Competition during the summer. He was a last-minute entry, but carried off top honors with his performance of the Brahms B-flat Concerto. Last May, as reported in our July issue, Harry won a contest sponsored by the Evansville (Indiana) Philharmonic Society; contestants in the Aspen competition represented a much wider geographical range, and included top student talent from several leading conservatories.

CMP Workshop at Eastman November 10-11

A two-day demonstration-workshop will be presented at the Eastman School by the Eastern Division of the Contemporary Music Project on Friday and Saturday, November 10 and 11. The program will be as follows:

FRIDAY, NOVEMBER 10

9-9:30 a.m.: Exposition of the aims of CMP and their implementation, presented by Samuel Adler, Regional Director

10:00-Noon: Demonstration of new approaches to basic writing techniques

2:00-3:30 p.m.: Sight-singing, dictation and keyboard skills

4:00-5:00 p.m.: "Buzz Sessions" with the program heads (informal question period)

8:15 p.m.: Concert of music by composers who head the program in the Eastern Region (all works performed by students)

SATURDAY, NOVEMBER 11

9:00-10:00 a.m.: Analysis and instrumentation workshop (aural and visual analysis techniques)

10:30-noon: Student presentation of teaching methods in specifically pre-assigned projects on both collegiate and pre-collegiate levels

1:30-4:00 p.m.: Three sessions on vital and significant contemporary musical problems and their presentation to students

a. Some New Theoretical Thoughts and thinkers —

Robert Cogan, New England Conservatory of Music

b. Electronic Music — Wayne Barlow, ESM

c. Panel discussion:

Notation — Robert Washburn, SUNY, Potsdam

Serialization — Karl Korte, Harpur College

Aleatoric Music — Robert Gauldin, ESM

"A Musical Projection into the Future" — Leo Kraft, Queens College

All sessions will be open to teachers and other interested persons without charge, but reservations will be required because of space limitations. Those who wish to attend, may write to Samuel Adler at the Eastman School of Music for reservations.

AWAY-FROM-SCHOOL CONCERTS BY ESM GROUPS

Eastman Wind Ensemble, Donald Hunsberger conducting, State University of New York at Albany, November 19

Eastman Philharmonia, Walter Hendl conducting, University of Western Ontario, London, Ontario, December 3

Eastman Jazz Ensemble, Jack End conducting, NYSSMA Convention, The Concord, Kiamesha Lake, New York, December 3 and 4

Notes from Eastman
Eastman School of Music
26 Gibbs Street
Rochester, New York 14604

